THE Hollywood REPORTER

AFM DAILY №6 NOVEMBER 11, 2013

THR.COM/AFM

Rupesh Paul Productions Pvt. Ltd presents

36 MM 3D

A Rupesh Paul Movie

A biopic on the most sensational woman in the history of motion picture.

From the makers of A RUPESH PAUL MOVIE KAMASUTRA 3D

www.36mmthemovie.com

For sales enquiries: info@rupeshpaul.com

FINAL SCREENING TODAY

MONDAY NOV. 11

at 11:00 am

Ocean Screening Room – 1401 Ocean Avenue (Corner of Santa Monica Blvd.)

Visit us at Loews Hotel - Suite 530

EDWARD NOELTNER, PRESIDENT: +1.310.402.7110
DENÉ ANDERBERG, VP SALES: +1.541.890.4701
DANIEL BORT, SALES EXEC: +1.323.301.2792

CMG
CINEMA MANAGEMENT GROUP

NOVEMBER 11, 2013
THR.COM/AFM | AFM | №6

The Hollywood Reporter

LOS ANGLES WEATHER AND HIGH TEMPS
TODAY 75° F 24° C
TOMORROW 80° F 27° C

BURNETT PREACHES TV GOSPEL

By Clifford Coonan

Selling faith-based films and TV shows around the world is all about providing the right quality content as well as fulfilling your spiritual obligations, according to legendary producer **Mark Burnett**.

"It's a God thing ... do not underestimate the power of prayer," the producer said of the success of his *The Bible* miniseries during a panel at AFM. "Just because you're in the faith business doesn't mean you have the right to make crappy projects. It has to be equally as good as people making *Batman* or *Superman*."

He added that when he first embarked on producing *The Bible* for TV he was met with a less than enthusiastic response.

CONTINUED ON PAGE 2

Thor Hammers Int'l Box Office

By Pamela McClintock

Disney and Marvel Studios' *Thor: The Dark World* is dazzling overseas, grossing $240.9 million to date and pacing 90 percent of the first *Thor* in another reminder of the growing might of the foreign box office.

The sequel — returning **Chris Hemsworth** as the hammer-wielding superhero — began rolling out internationally a week ago before landing in North America and China on Nov. 8. The 3D tentpole opened to $86.1 million domestically over the weekend and another $94 million from 67 foreign markets for a global total of $327 million.

At this pace, *Thor 2* is bound to soar past the $449.3 million earned all in by the first *Thor* in May 2011 as it benefits from *The Avengers*'

CONTINUED ON PAGE 2

Five Surprising Lessons From AFM

What do Pierce Brosnan, Nancy Meyers and extreme sports have in common? They all made unexpected headlines during a market insiders say is more competitive than ever *By Pamela McClintock*

The 2013 edition of the American Film Market was marked by extremes — and worry. Buyers lamented that there weren't enough high-profile projects to pluck from. Sellers didn't even try to deny it, saying the global film business is tougher than ever. One veteran international sales agent used darts as an analogy, saying these days you have to hit the bullseye. "If you don't, you're out of the game entirely," he said. As AFM attendees pack up and head for points around the globe (even if that just means their Los Angeles homes), here are five lessons to mull over:

A High-Concept Is Worth Its Weight in Gold

By far the major success story of AFM was Alcon Entertainment's $100 million *Point Break* reboot, which sold out around the world despite having no cast. The project was the talk of the market and a stunning success for **Patrick Wachsberger**'s Lionsgate, which is handling the movie internationally for Alcon (Warner Bros. will distribute domestically). The reboot of **Kathryn Bigelow**'s 1991 surfer thriller will be shot around the world and will feature a myriad of extreme sports.

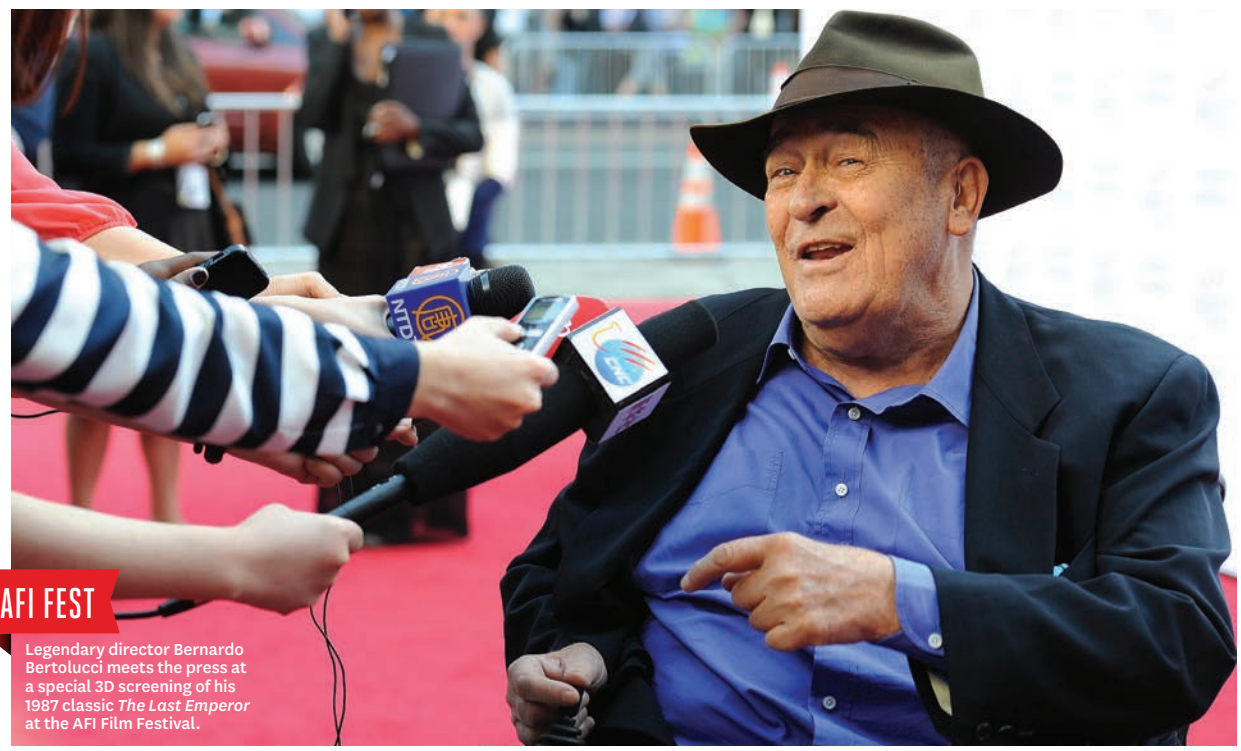
The Celebrity Pitch Is Here to Stay

More stars than ever before showed up in Santa Monica to woo foreign distributors in the hopes of raising financing for their upcoming projects. **Russell Crowe** pitched *The Water Diviner* (Mister Smith), **Don Cheadle** championed his **Miles Davis** project *Kill the Trumpet Player* (IM Global), while **Blake Lively** came to Santa Monica to tout *The Age of Adaline* (Lakeshore, Sierra/Affinity). **Vince Vaughn** and **Peter Billingsley** impressed with their presentation for *Term Life* (QED), an action-thriller starring Vaughn opposite **Hailee Steinfeld**. And AFM kicked off with **Elton John** and **Tom Hardy** hosting a posh beachside breakfast for buyers, where they crooned over *Rocketman* (Good Universe), the Elton John biopic starring Hardy as the iconic pop star.

Nancy Meyers Still Matters

Foreign distributors appeared happy to finally have a chance to work with **Nancy Meyers**, who until now was a studio-only director. But after seeing her status fade, the director has decided to go the indie route. Worldview Entertainment and Lotus Entertainment came aboard to finance *The Intern*, a comedy about a woman who learns a lesson from her elderly temp. **Reese Witherspoon** and **Robert De Niro** are in discussions to star. Lotus had plenty of buyers coming through its suite to

CONTINUED ON PAGE 2



AFI FEST

Legendary director Bernardo Bertolucci meets the press at a special 3D screening of his 1987 classic *The Last Emperor* at the AFI Film Festival.

VALERIE MACON/GETTY IMAGES

THR HEAT INDEX

GEOFFREY RUSH
Friday's Academy screening of 20th Century Fox's *Rush* starrer *The Book Thief* was rapturously received, boding well for the film's Oscar chances, while Lionsgate's AFM title *Gods of Egypt*, co-starring *Rush*, has sold out worldwide.

LEA SEYDOUX
Seydoux starrer *Blue Is the Warmest Color*, which Wild Bunch is selling at AFM, nabbed best film and best director nominations at the upcoming European Film Awards, but the French actress was snubbed in the best actress category.

STEFANO DAMMICCO
The veteran exec is reviving hopes for the sickly Italian market with his new distribution venture Adler Entertainment, an aggressive buyer at AFM that has ambitious plans to release between 15-18 titles a year.

KNOW YOUR DEALMAKER

Patrick Wachsberger
Lionsgate Motion Picture Group's Co-Chairman
Wachsberger proved he is still the meister of AFM. Despite a tight schedule (he skipped town Saturday to fly to London for the world premiere of *The Hunger Games: Catching Fire*), Wachsberger still managed to sell out his AFM slate, closing the world on action reboot *Point Break*, epic adventure film *Gods of Egypt* and **Johnny Depp**/**Gwyneth Paltrow** starrer *Mortdecai*.

Burnett

CONTINUED FROM PAGE 1

"When it came to *The Bible*, people thought we were insane. They were wrong. It was the No. 1 series and it went around the world," said the English producer, who has also produced shows like *Shark Tank*, *Survivor*, *The Voice* and *Celebrity Apprentice*.

Wearing a T-shirt that said "Spiritual Gangster," he told industryites, many of whom were involved in faith-based programming, how *The Bible* drew more than 13 million viewers in the U.S. despite being screened on short notice.

"We have a 22 share in Poland. The only show that beat us in Colombia was *The 10 Commandments*, and we're happy about that. The No. 1 show in Hong Kong is *The Bible*," he said.

The Bible continues to be a big seller for Twentieth Century Fox Home Entertainment, recently topping 1 million units in home entertainment sales and making it the fastest-selling TV title of the last two years.

"You have to get up and do some work when you're called," Burnett said. He and his wife, co-producer **Roma Downey**, were the highest profile overt Christians in the business, he proclaimed.

"I believe, in the next 15 years, more people on the planet will have seen *The Bible* than not seen it," he said. THR

Int'l Box Office

CONTINUED FROM PAGE 1

halo effect. The movie's international haul so far is led by Russia ($24.1 million) and followed by the U.K. ($22.6 million), China ($19.6 million), Brazil ($15.9 million), Mexico ($15.7 million) and France ($14.9 million).

Gravity actually beat *Thor 2* in France, where **Alfonso Cuaron**'s space epic has amassed a stunning $32 million, the top number of any foreign market. *Gravity* has enjoyed a slow but powerful burn overseas, where it has now earned $241.2 million. No one thought it would do so well, considering its lack of action, and rivals give Warner Bros. props for using the film's U.S. success to propel the film overseas, versus employing a day-and-date release. *Gravity*'s worldwide total through Sunday is $472.3 million.

Among independent films, *Ender's Game* continues to struggle in the shadow of *Thor*, although it is only playing in 15 markets. The sci-fi epic took in $4 million over the weekend for a foreign total of $12 million. The movie did open decently in Spain, where it earned an estimated $1.2 million. *Ender's Game*, which is holding off opening in many foreign markets until next month, is doing better domestically, where it has earned $44 million for a world total of $56 million. THR

Lessons

CONTINUED FROM PAGE 1

check the project out (Meyers even gave a presentation).

Don't Count Out Pierce Brosnan
With baby boomers driving more and more of the box office in the Western world, **Pierce Brosnan** could be on the verge of a comeback. Foreign buyers were impressed with a promo reel for **Roger Donaldson**'s *The November Man*, a spy thriller starring the 60-year-old actor opposite **Olga Kurylenko**. Brosnan had no fewer than six projects at AFM (others include The Solution's *How to Make Love Like an Englishman*, Sierra/Affinity's *The Coup* and QED's *Strange But True*).

Edgy Has Its Place
One of the more sought-after new projects was action-comedy *American Ultra* (FilmNation), starring **Kristen Stewart** and **Jesse Eisenberg**. *American Ultra*, handled by FilmNation, follows a loser stoner whose life is upended when he becomes the target of a government operation that wants him dead. And QED also did well by cult director **Takashi Miike**'s crime-thriller *The Outsider*, starring Hardy.

Scott Roxborough contributed to this report.

FOUND FOOTAGE IN FINE FORM

By Scott Roxborough

The found-footage film has been declared dead more than once, but at AFM the low-budget horror genre is in good health, with a stream of new projects continuing to find buzz and buyers worldwide.

Case in point: *Exists*, the Big Foot-themed chiller from *Blair Witch* co-director **Eduardo Sanchez** — the grandfather of the found-footage movement — which International Film Trust sold to eOne in the U.K. and looks set to close worldwide by the end of the market.

Sanchez may be a found footage pioneer but he, like most of the industry, largely abandoned the genre after *Blair Witch* spawned a horde of copycat titles, none of which set box offices alight.

"The genre really didn't jell for Hollywood until maybe *Cloverfield*, nine years later," Sanchez tells *The Hollywood Reporter*. "But now you are seeing a new generation of found- footage directors who are taking what (*Blair Witch* co-director) **Daniel Myrick** and I began and taking it to a whole new level."

Sanchez contributed an episode to found-footage omnibus feature *V/H/S 2*, which Memento Film International has had little problem selling worldwide. Other buzzy indie FF titles include [*Rec4*] *Apocalypse*, the concluding chapter in the hit Spanish franchise, which Filmax unveiled to buyers at this market, and *Afflicted*, the found-footage-with-vampires movie that premiered at Toronto's Midnight Madness section and immediately sold to CBS Films for the U.S.

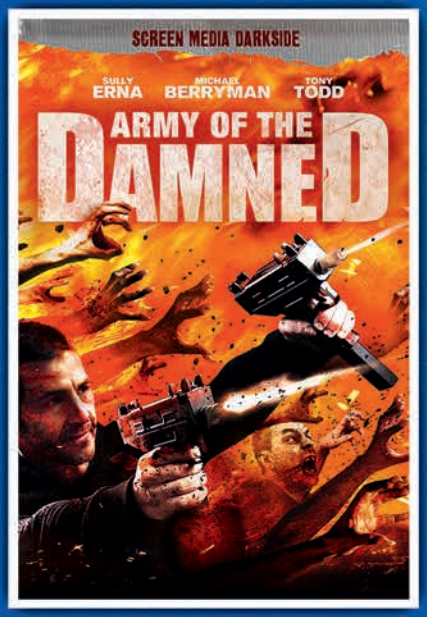
"This is still the only genre where you can have a $4 million film and go and do $50 million at the box office," says **Marc Schipper**, chief operating officer at Exclusive Media, which is shopping found footage title *Project Blue Book* at AFM, explaining the inherent appeal of the genre.

"I definitely think found footage is here to stay," says Sanchez. "It will change into something different, maybe a mix of found footage with conventional filmmaking, but that's where the next big thing is going to come from." THR

AFM 2013 LINE-UP

SCREEN MEDIA

SCREENING TIMES

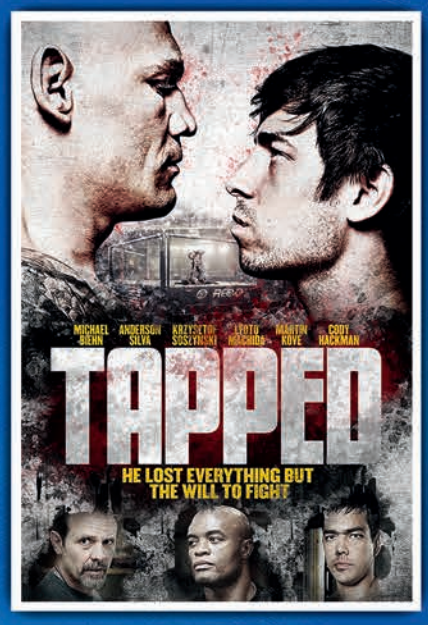


MARKET PREMIERE

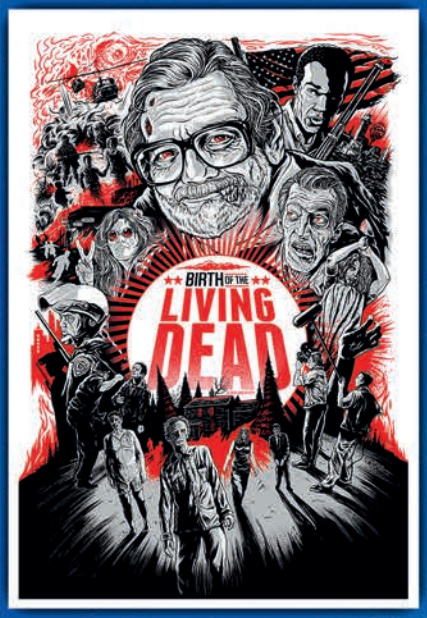
MARKET PREMIERE

MARKET PREMIERE

MARKET PREMIERE

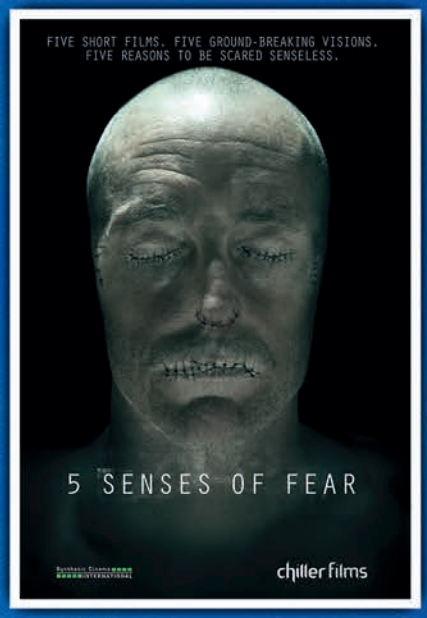


MARKET PREMIERE



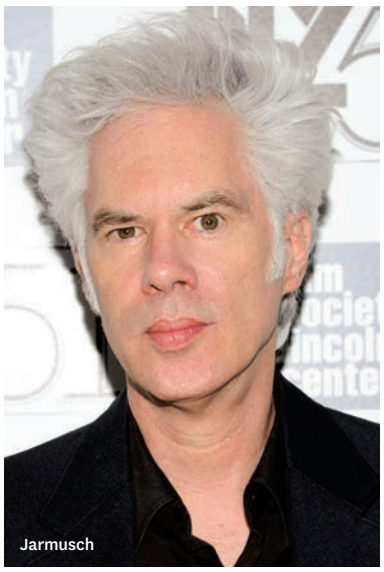
LOEWS #711/715

TEL. 310-656-2312/
310-656-2313



SCREEN MEDIA

AFM IN BRIEF


Jarmusch

MATCH FACTORY ADDS JARMUSCH LIBRARY TO SLATE

German sales outfit The Match Factory has secured rights to six of **Jim Jarmusch**'s library titles. Match will handle sales on Jarmusch's *Permanent Vacation*, *Stranger Than Paradise*, *Down by Law*, *Mystery Train*, *Night on Earth* and *Dead Man*. Match is already handling world sales on Jarmusch's latest, the Cannes Festival entry *Only Lovers Left Alive* starring **Tilda Swinton**, **Tom Hiddleston** and **Mia Wasikowska**, which Sony Pictures Classics picked up for U.S. release.

TELEPOOL TAKES *FATHERS & DAUGHTERS*

Telepool has picked up all German rights to *Fathers & Daughters*, the new drama from *Pursuit of Happyness* helmer **Gabriele Muccino** starring **Russell Crowe** and **Amanda Seyfried**. The project, which Voltage is selling at AFM, centers on a woman (Seyfried) whose current relationship is falling apart who looks back on the relationship she had with her father (Crowe) 25 years earlier. The feature is set for a December shoot.

FILM MOVEMENT MOUNTS PORN DOC *THE SARNOS*

Film Movement has picked up U.S. rights to *The Sarnos: A Life in Dirty Movies*, a documentary by filmmaker **Wiktor Ericsson** about sexploitation director **Joe Sarno**, from Swedish sales outfit A Yellow Affair. The documentary follows Sarno, who died in 2010, as he struggles to make his last movie, a female-centered soft-core film. Film Movement plans a platform theatrical release in spring 2014 followed by a VOD/DVD bow. THR

THE 2013 AFM POSTER AWARDS

THR pays tribute to the most amusing and over-the-top promotional materials from this year's market

For the Ladies Edition

Best Non-AFM AFM Poster

Dear Dumb Diary

As much as we like this poster, we can't help but feel it's a little too squeaky-clean. Yeah, yeah, it's a kids' movie — and even has a literary pedigree — but this is AFM after all, meaning all the bright colors and well-scrubbed innocence makes us yearn for something, well, a little more like …

Best Minimalist Thriller Marketing Award

House Rules for Bad Girls

This! Now here is the kind of sleazy, formulaic, quasi-porny AFM fare we feel good about making fun of. Whoever made this we salute your decision to provide virtually no information about this masterpiece. No credits, no stars, no sales agent. Just a cowering coed with a creepy tagline. Perfect.

Best Bad-Taste Beatdown

Kick Ass Girls

The girls may kick ass but this poster certainly does not. What it lacks in subtlety it makes up for with … a lack of subtlety. The only ass being kicked here is the one belonging to good taste. With a straight shot to the groin of restraint. These ladies deserve better.

The Best Bridget Jones 'Homage'

Josephine: Single & Fabulous

Penelope Bagieu is a chic, witty French blogger/cartoonist whose Parisian singleton heroine Josephine, age 29 3/4, with a kitty named Bradpitt and hips perhaps a size larger than she'd like, has won international hearts — all of which she proceeded to break with this poster.

EUROPEAN FILM MARKET – IT ALL STARTS HERE.

6–14 Feb 2014

Early Bird Registration
until November 30.

Online Film Submission
until December 21.

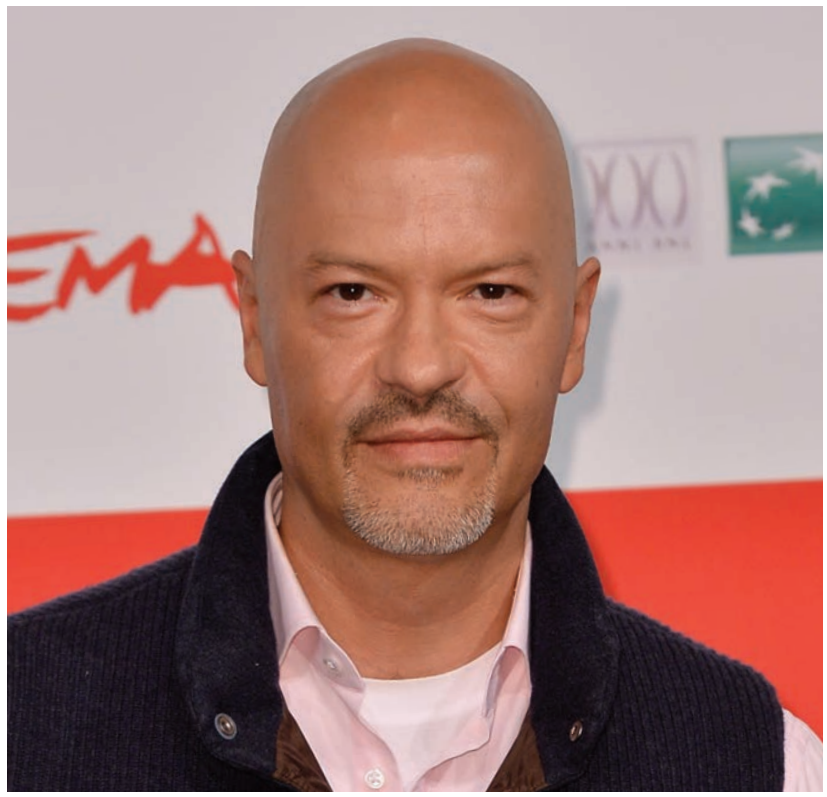
WWW.EFM-BERLINALE.DE

Berlinale
EUROPEAN FILM MARKET
eFM

Fedor Bondarchuk

The Russian multihyphenate discusses his controversial blockbuster *Stalingrad*, how the story unites his countrymen and why he doesn't want to talk about his famous filmmaker father

By Nick Holdsworth



YOU COULD SAY THAT movies are in Russian actor, director and producer **Fedor Bondarchuk**'s blood. He is the son of Soviet director **Sergey Bondarchuk**, who won the best foreign language Oscar in 1969 for his eight-hour epic *War and Peace*, a film that starred Fedor's actress mother, **Irina Skobtseva**. He cut his teeth directing the Afghan war film *9th Company* before going on to make the screen adaptation of Soviet-era sci-fi novel *Inhabited Island*. Bondarchuk's new film, *Stalingrad* — Russia's first 3D Imax movie — chronicles Stalin's epic wartime clash with Hitler's forces in the city that bore his name.
A huge hit in Russia as well as China, *Stalingrad* is a collaboration between his production company Art Pictures Studio and Non-Stop Production, which is controlled by Russian producer **Alexander Rodnyansky**'s company AR Film. Bondarchuk spoke to *THR* about tackling history, the controversy surrounding the film and what he has planned as his follow-up.

Why Stalingrad? Why is this a subject you wanted to tackle now?
The Second World War is a very special topic to everyone in Russia and one that most Russian directors, one way or another, address. It is one of the rare topics that truly unites us as a people; each of us has a story heard from a father or grandfather, a family tragedy or perhaps a story of incredible heroism. The war will remain an important part of Russian public debate for years to come. This topic always fascinated me, and I always wanted to make a film that dealt with a grand historical event on a more personal level. Even though this war ended long ago, the world around us is still at war. Every day, thousands die in battles around the globe. I wanted to make a film that would be anti-war, [and] would be able to reach young audiences.

Reaction has been quite critical. There has been a petition to ban the film; some feel that the Germans are portrayed in too kind a light.
I strongly disagree with such an assessment. We had an amazing reaction in the press, with most of the top critics here praising the film and discussing it in a rather positive way. Of course, there are people who didn't like it; that's not surprising. The petition was something that was signed by about 20,000 people. These are the ultra-conservatives who still live in a very Soviet paradigm of, "If I don't like something personally, it should be banned." They have the right to disagree. On the other hand, over 5 million people saw *Stalingrad* in Russia and over 2.5 million saw it just last weekend in China, so I am not sure how we can seriously discuss an online petition to ban the film in this context. We have seen the results of surveys conducted in theaters where the film was playing. On the third weekend 30 per cent of the audience were people who go to the cinema less than twice a year, which is just amazing. Overall, 34 percent said the film exceeded expectations, half said it met them and 79 percent said they liked *Stalingrad*.

Some people said they expected a grand epic rather than a small, personal story.
There are two major trends in Russian literature and cinema of how you depict the events of the war: The "prose of generals" and the "prose of lieutenants." The first deals with major battles, millions of troops; it is grandiose, with generals poring over large maps with colorful arrows showing where major battles will be held. The other is much more personal; it deals with individuals and emotions. It tries to answer questions of how ordinary people react in extraordinary circumstances. This is something that is much closer to me and this is how I wanted *Stalingrad* to be, a story about people. *Stalingrad* takes the traditions of Russian literature and filmmaking and marries them with the latest technological advances to tell a story that would interest young people, those of my generation, our parents and even our grandparents.

Did you talk to war veterans? German and Russian? Before or since the movie?
We did extensive research. We looked through dozens of hours of archival footage, read documents and memoirs of people who actually fought in Stalingrad. And, of course, we have met with survivors of the battle. Actually, the first-ever screening of *Stalingrad* took place in Volgograd [the modern name for the same city] and I was tremendously relieved afterwards as the reaction of the war veterans was very positive.

The film has been extremely successful at the box office. What opportunities do you see for international sales?
The success of *Stalingrad* is the result of the work of Sony Pictures and Imax, our partners, who have been instrumental in getting such extraordinary results. All international sales of the film are being handled by Sony. We had a fantastic start in China, and I understand that soon the film will open in other territories, too.

Inevitably, there may be comparisons with your father's 1969 Oscar winner, *War and Peace*. Did you ever see this as your *War and Peace*?
That is an incredibly personal question for me and I would rather not answer it. Everything that my father has ever done affected me in more ways than I could possibly have imagined, all of his films, not just *War and Peace*.

What's next? What's in the pipeline?
While I am beginning preparation for my next big project, which will also be my first English-language project, I wanted to take the opportunity to do something a little different. My next film will be *Durov's Code*, a contemporary drama about an ordinary Russian guy who created one of the most successful technology companies in Russia — the most popular social network in Europe — Vkontakte. In a lot of ways this story is similar to *The Social Network* but is also remarkably different, as different as America is from Russia. It will be a small-budget drama based on a best-selling book. I will direct and my longtime partners **Alexander Rodnyansky** and **Sergey Melkumov** will produce. THR

VITAL STATS

Nationality Russian
Born May 9, 1967
Film in AFM *Stalingrad*
Selected Filmography
9th Company, Inhabited Island, Stalingrad
Notable awards Best film (*9th Company*) at Russia's two competing national film awards, the Golden Eagles and the Nika Awards, 2006; lifetime achievement, Antalya Golden Orange Festival, Turkey, 2010; best actor for *Two Days*, Golden Eagle Awards, 2012

THR.COM
BREAKING ENTERTAINMENT NEWS ACROSS CONTINENTS

THE Hollywood REPORTER
Dempsey, Seyfried Team for Wonderful
Columbia Snags Foxcatcher
Francis Lawrence to Complete Hunger Games
Colin Firth, Michael Fass
THE DISAPPEARANCE OF ELEANOR RIGBY
96 HOURS IN TORONTO
SAMSUNG
More
International
House in the Alley: Film Review
The Vietnamese psychological horror film from Le-Van Kiet revolves around a potentially haunted house.
After reportedly grossing the largest opening day ever in Vietnam, writer-director Le-Van Kiet's haunted-house tale House in the Alley lands stateside in limited release.
Despite its ambitious genre aspirations however, the film manages to generate only mild shocks and surprises, suggesting its afterlife in ancillary may be more rewarding than theatrical exposure. While expectant parents Thao (Ngo Thanh Van) and Thanh (Tran Bao Son) are preparing their Ho Chi Minh City home for the arrival of their first child, Thao suffers a horrific miscarriage in the midst of a cataclysmic
MOVIES TV MUSIC TECH THE BUSINESS STYLE & CULTURE AWARDS VIDEO
American Film Market
LATEST NEWS
Studiocanal, ACE Extend Financing Deal for Further Two Years
STUDIOCANAL
life. liberty. location.
AFM 2012: Seyfried/Dempsey

1 *in* 3
VISITORS
COME FROM
INTERNATIONAL
TERRITORIES

THR.com/INTERNATIONAL

Dedicated coverage of the global entertainment industry

12+ MILLION MONTHLY UNIQUES WORLDWIDE • 31+ MILLION PAGEVIEWS

For advertising opportunities, contact: **UNITED STATES** | Debra Fink | debra.fink@thr.com
EUROPE | Alison Smith | alison.smith@thr.com //Tommaso Campione | tommaso.campione@thr.com
ASIA | Ivy Lam | ivy.lam@thr.com // **AUSTRALIA/NEW ZEALAND** | Lisa Cruse | lisa@spiritedmedia.co.nz

Source: comScore, Aug. 2013

The Hollywood REPORTER

PRINT | DIGITAL | MOBILE | SOCIAL | EVENTS

Onni Tommila stars as Oskari, who comes to the aid of Jackson.

MAKING OF BIG GAME

Samuel L. Jackson, the hardest working mother f—er in show business, is lost in the wilderness of Bavaria in this AFM actioner that puts a fresh spin on the survival genre **BY KARSTEN KASTELAN**

SAMUEL L. JACKSON PLAYS BOTH THE PRESIDENT AND THE prey in Finnish director **Jalmari Helander**'s *Big Game*, the action-adventure title that Altitude Film Sales is unveiling for international buyers at this year's AFM.

The setup has President Jackson's Air Force One shot down by international terrorists in hostile territory. The president's only ally is a 13-year-old boy who has to take the leader of the free world through the wilderness to safety.

On the set of *Big Game* in Munich, **Samuel L. Jackson** is not having a good day. His face is bruised (courtesy of the makeup department) and he has the slouching body language of a weary boxer in the final rounds. The slouch may be due to a shoulder injury he suffered during filming last week, though it could also be trepidation ahead of today's call sheet, which will see the *Pulp Fiction* star wade through the bowels of a partially submerged Air Force One.

Jackson's presence in *Big Game* — alongside such names as **Jim Broadbent**, **Ray Stevenson** and **Felicity Huffman** — has raised the project's profile. The director and the film's producers readily admit that Jackson was not at the top of their list, but rather on another page: "We had options, but I never thought that we would have Samuel Jackson on this film," recalls Helander. "We were not aiming that high in the first place. But then I heard he was interested."

Interest, of course, meant negotiations — and while no one will say how much Jackson was paid for the role, it is safe to assume that the film's current budget of $11.5 million (€8.5 million) includes a nice chunk for its star, whose schedule does not have much room these days: "I leave here, I go straight to London to start a film. I leave London, go straight to Atlanta to start another film. I go back to London to finish the film I started. Then I go into another film, and right after that I start *The Avengers* [sequel]," Jackson states matter-of-factly when asked about his calendar.

Helander (right) confers with actor Mehmet Kurtulus on the set outside Munich.

But where there's a star, there's a way — and with Jackson on board, interest in the project grew exponentially. What was a Finnish project became a pan-European one, with U.K. producer **Will Clarke** bringing on **Jens Meurer** from Berlin's Egoli Tossell Film (*Rush*, *The Last Station*). It was Meurer who suggested shooting *Big Game* in Bavaria to take advantage of the alpine region's stunning natural beauty, the top-end

Tommila takes aim with the help of Helander.

production facilities at Bavaria Studios and the south German state's new funding scheme for international co-productions.

"We didn't realize how dramatic the scenery would be. It really made the project a big, cinematic event," says Clarke. "The Bavarian vistas, the mountains, ended up being our second-billed star. We ending up shooting the whole film in Germany and have no regrets. Bavaria Studios is one of those great secrets people don't know about."

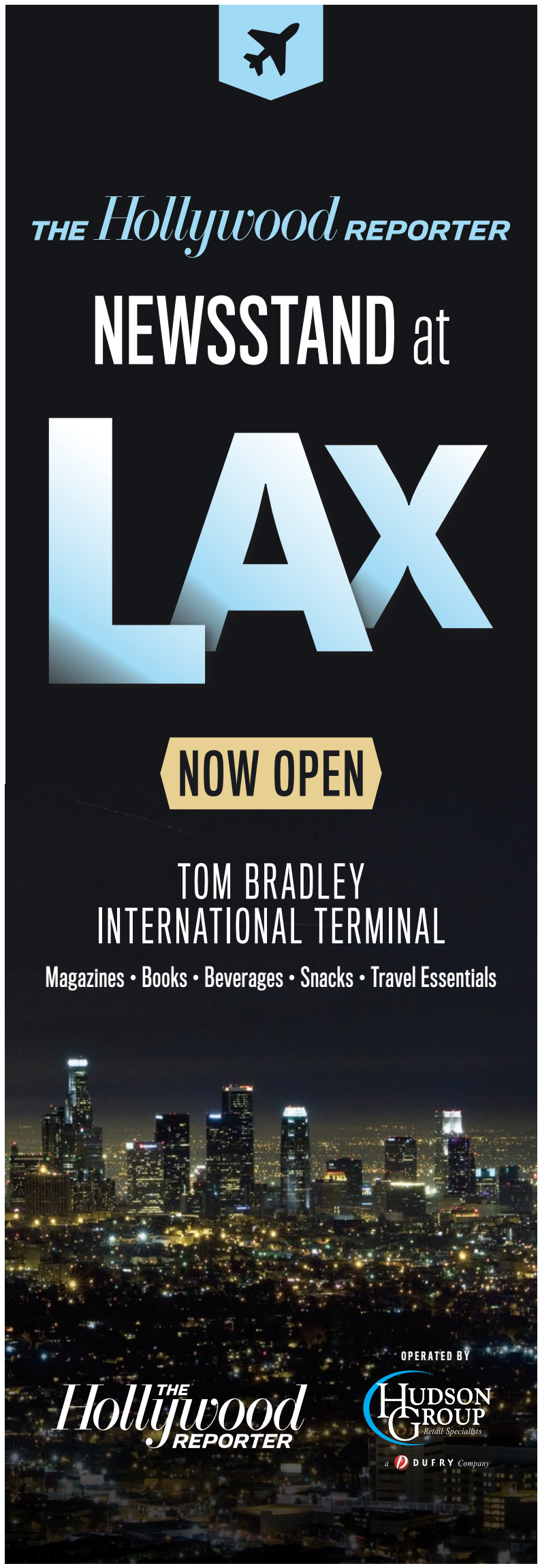
For decades, Munich's Bavaria Studios had been flaunting **Wolfgang Petersen**'s *Das Boot* and *The NeverEnding Story* as its biggest and most recent credits, but it had remained way behind its competitors in Berlin and Cologne when it came to offering the kind of subsidies that draw in big international productions. But with its new subsidy scheme, it is now in the position to offer up hard cash to visiting shoots. *Big Game* was the first project to benefit from the Bavaria International Fund. That, together with subsidies from the Finnish Film Fund, presales to Entertainment One in the U.K., Ascot Elite in Germany and Nordisk for Scandinavia and a dose of equity, allowed Altitude to put together the budget to make the film a theatrical proposition.

"That's what's needed for today's market," says Clarke, "and the distribution partners we have are theatrically driven companies, so it was essential for them. And we haven't been silly about our pricing. We've left value on the table for the distributors. The people that have prebought the film have something very special."

For Jackson — and director Helander — the only concession to the market so far has been the demands to deliver a PG-13 title to appease those buyers who want to sell *Big Game* to primetime broadcasters. That means Helander might have to do without one of Jackson's catchphrases: "Well, we can't swear so much," he explains. "I'm trying to put one 'motherf—er' into the film, but they keep saying that I can't."

Which leaves Jackson — bruised, battered and beaten — to walk the aisles of the plane in near-silence, first stepping through ankle-deep water (that contains neither snakes nor eels), then diving through one of the lower levels. He doesn't seem to be enjoying himself. Far less than his young co-star **Onni Tommila**, who appears perfectly content swimming underwater, hardly hampered by the archer's bow on his back and showing the most powerful man in the world how it's done.

Then, after three takes, it's a wrap for the day. Tomorrow will bring a reversal, as the final fight scenes are to be shot — and it will be up to the president to save the day and kill the villain. The kid could probably do it, too, using the aforementioned bow — but that would most likely kill the PG-13 as well. A well-hidden "motherf—er" in the finished film seems much more likely. THR



AFI FEST

Harrelson and Bale are headed for a confrontation.

Out of the Furnace

A solid, well-acted tale about how the bad steps in when jobs fall away in the Rust Belt BY TODD MCCARTHY

THE SAD, GRAY, ECONOMICALLY PARCHED RUST BELT setting is familiar from numerous fine recent films — *The Fighter*, *Warrior*, *Unstoppable*, *Prisoners* — and another solid one joins the list with *Out of the Furnace*. Director-co-writer Scott Cooper's second feature shares a similar melancholy, end-of-the-line tone with his first, *Crazy Heart*, while examining another part of the country that would seem to offer no hope of a better life to its residents short of escape. This well-wrought, rather prosaic working-class drama about two brothers whose dwindling prospects tilt them toward the overlapping criminal worlds of drugs and bare-fisted boxing looks to ride its volatile cast and violent tendencies to moderate box-office results.

A startling opening scene serves notice that some nasty business lies ahead. After a hopped-up hillbilly played by Woody Harrelson at full tilt shoves a cigar down the throat of his date at a drive-in movie (do they still have those in backwoods Pennsylvania?), he beats the absolute crap out of a gentleman who presumes to come to the distressed woman's assistance. After an entrance like this, audiences would cry foul if this psycho didn't dish out even more irrational violence later on. You can rest assured he delivers.

Set in 2008 — as evidenced by a TV clip of Ted Kennedy enthusing about Barack Obama at the Democratic convention — the central focus of the script by Brad Ingelsby and the director is the downward-spiraling lives of the Baze brothers, Russell (Christian Bale) and Rodney (Casey Affleck). While their dad is expiring from cancer, Russell works at a mill that doesn't figure to be around much longer, while Rodney accumulates gambling debts between multiple tours of duty in Iraq.

Things go from bad to worse when Russell does a stretch in prison for negligence in a fatal auto accident. By the time he gets out, his girl Lena (Zoe Saldana) has taken up with the sheriff (Forest Whitaker), while Rodney has begun trying to pay back what he owes to local bookie Petty (Willem Dafoe) by participating in illegal bare-knuckle fights that have all the savoriness of cockfighting contests.

The impresario of such events, which are staged in remote abandoned factories, is none other than Harrelson's Harlan DeGroat, the territory's most notorious and elusive drug producer, dealer and, never to be outdone, user. He does not take kindly to being crossed, nor does he appreciate it when Rodney forgets to throw a fight he's supposed to. When, in an early encounter, Russell asks Harlan if he has a problem with him, DeGroat replies, "I got a problem with everybody."

The dark and dangerous road this deterministic drama takes predictably leads to places so bad they're not on any map, and this is the type of literal-minded film that intercuts between two hunters stalking, shooting and dressing a deer and the deadly pursuit of a human being. Once at least a couple of important characters have had the bad luck to encounter Mr. DeGroat one too many times, it's quite clear that the missing second half of the titular proverb "Out of the furnace ..." will be fulfilled.

DeGroat serves a function very close to the Kurtz character in *Heart of Darkness* and *Apocalypse Now*, as an embodiment of pure and irredeemable evil, the king of a jungle so far off any normal moral or geographic map that everyday law enforcement won't even venture there. It takes a loner to stalk the beast in his own territory, which is where the film ultimately travels.

But there is good character work along the way, even if it's more in the form of sketches than full-fledged portraits. Saldana's Lena is all bristling nerves and vibrantly available emotion. Affleck's Iraq vet is so accustomed to living on the edge and putting his life on the line that everything else seems boring. Owing money to DeGroat has made bookmaking far more perilous a profession for Dafoe's wizened veteran than he ever bargained for. Shepard offers gravitas as the young men's uncle who knew Braddock, Penn. (where the film was made) when it was a thriving steel town rather than a depressing symbol of industrial and working-class decay. In the meaty bad guy role, Harrelson entertainingly goes all the way, putting him way out there on the ledge with any of your favorite loonies, psychos and unhinged nutjobs; he's got something considerably more profane tattooed on his hands than Robert Mitchum did in *The Night of the Hunter*.

Bale throws himself into his role earnestly and impressively. Russell sincerely wants to do the right thing — by his father, his brother, his girlfriend and his life. But the limitations, constraints and possibilities for being tripped up in his attempt to do so are considerable even without a threat like DeGroat lurking about; one look at the town and you know there's little hope, but Russell has assumed too many responsibilities to shirk them by leaving.

Craft contributions combine with the vivid locations to create a strong sense of place.

Cast *Christian Bale, Woody Harrelson, Casey Affleck, Forest Whitaker*
Director *Scott Cooper // 116 minutes*

PROMOTION

SEE & BE SEEN in BERLIN

BERLINALE/EFM PREVIEW ISSUE 1/29/14

CLOSE: 1/22/13 MATERIALS 1/24/14

FESTIVAL AND MARKET DAILIES

STARTING ON 2/6/14 THROUGH 2/12/14

THR.COM/BERLIN

LIVE STARTING FEBRUARY 6-16, 2014

For advertising opportunities, contact:
EUROPE | Alison Smith | alison.smith@thr.com
Tommaso Campione | tommaso.campione@thr.com
ASIA | Ivy Lam | ivy.lam@thr.com
AUSTRALIA/NEW ZEALAND | Lisa Cruse | lisa@spiritedmedia.co.nz
UNITED STATES | Debra Fink | debra.fink@thr.com

The Hollywood Reporter

PRINT | DIGITAL | MOBILE | SOCIAL | EVENTS

Dern and Squibb play a married couple coping with old age.

Nebraska

A bittersweet father-son road trip through an emotionally and economically parched homeland BY TODD MCCARTHY

A strong sense of a vanishing past holds sway over an illusory future in *Nebraska*, Alexander Payne's wryly poignant and potent comic drama about the bereft state of things in America's oft-vaunted heartland. Echoing the director's most recent film, *The Descendants*, in its preoccupation with generational issues within families, how the smell of money contaminates the behavior of friends and relatives and the way WASPs hide and disclose secrets, this is nonetheless a more melancholy, less boisterous work. It's also defined commercially by the difference between a colorful, Hawaii-set comedy starring George Clooney and a black-and-white, prairie-based old-age odyssey featuring a scraggly and unkempt Bruce Dern. All the same, Paramount Vantage should be able to ride accolades for this very fine release to respectable specialized returns in fall release.

"I don't remember, it doesn't matter," largely sums up the attitude toward the events of his life by old Woody Grant (Dern), a cranky, bedraggled, partially senile coot first seen walking on a highway near his home in Billings, Mont. His younger son, David (Will Forte), wishes his father would be a bit more communicative, as he'd like a closer relationship, but only his mother, Kate (June Squibb), will talk about the old days — and then only in the most derogatory terms about her "useless" husband and just about everyone else.

Woody's hit the road because of a sweepstakes eligibility certificate he received in the mail that he imagines entitles him to a million-dollar windfall. No matter how plainly June and David explain that it's a scam, nothing will dissuade Woody from walking, if need be, the 850 miles to Lincoln, Neb., the source of the deceptive document, to collect.

Conceding that his old man "just needs something to live for," beleaguered David takes off work to drive him there just for the personal time it will give them. But while the ostensible focus of Bob Nelson's original screenplay (the first for a Payne film the director did not officially have a hand in writing himself) is the father-son road trip, nearly all the peripheral characters that come into the picture develop motives related to expectations that Woody has come into mighty big bucks.

Befitting its Paramount heritage, there is a muted Preston Sturges element to the film's view of the human condition in the way the populace's heads are completely turned by the presence of celebrity, which the confused Woody now represents, and a possible financial windfall. Two of Sturges' classics, *Hail the Conquering Hero* and *The Miracle of Morgan's Creek*, turned on very similar premises.

Part of the issue is that there isn't that much else to talk about. After brief stops at Mount Rushmore, which Woody disdains because it "doesn't look finished," and a goofy interlude spent looking for his missing false teeth along some railway tracks, the two men stop for an impromptu family reunion in (fictional) Hawthorne, Neb., to visit Woody's brother Ray (Rance Howard) and his family. Joined by Kate and David's older brother, Ross (Bob Odenkirk), the clan mostly sits around and watches TV; Ray's overweight sons (Tim Driscoll, Devin Ratray) are immature layabouts who, like the older men who come over, mostly talk about cars. While Payne tries to walk a fine line between honest representation and satiric caricature, the result is a pretty caustic group portrait of men who, whatever they may be feeling inside, are utterly undisposed to talk about it, representing one colossal failure to communicate that feels like a genetic male trait.

It falls, therefore, to the women to address the existence of an inner life, not only their own, but those of the men who refuse self-reflection. Kate is utterly uncensored in her running commentaries about long-ago sexual shenanigans. But it is the odd women David meets around the tiny, forlorn town, notably a wonderful old soul at the town newspaper office (beautifully played by Angela McEwan), who disclose private information that opens a window on Woody's life the son would otherwise never know.

Then there is Woody's long-ago business partner, Ed Pegram (Stacy Keach). Each man claims the other owes him something but, now that he's convinced Woody is loaded, Ed becomes threatening. Then all the relatives pile on, resulting in a group portrait of greed and mooching that is none too pretty.

The emptied-out look of Hawthorne makes it resemble the town in *The Last Picture Show*, but without the teenagers; there are only old people here, in the saloons and the streets, and other key settings — the cemetery, the morgue, the dilapidated farmhouse Woody grew up in and his father built — quietly contribute to the feel of time and opportunity having passed by.

In this light, Payne's insistence on shooting in black-and-white — not an easy argument to win at a studio these days — enriches the film artistically; the story is set in a world that still, both in the cinematic and collective memory, exists in black-and-white. It's stuck, like the leading characters, with decisions made decades ago, a place still defined by the past and a diminishing number of survivors.

At times in his career, Dern has played characters as half-loonies when it wasn't necessarily called for. Here, portraying a man well on his way to being checked out, he underplays without a trace of neurosis or mannerism. Woody is a man who will give starts of recognition to anyone who has had parents or grandparents of diminishing abilities, and Dern and Payne keep him interesting by providing flashes of consciousness discernible behind his general inscrutability. The performance is like a window blind that's mostly closed but can momentarily flip open to reveal what's in the room.

Forte nicely underplays an incipient sad sack who would dearly like to enrich an uneventful life by learning more about his father but can only do so indirectly, while Squibb gets the most laughs by virtue of her colorful litany of complaints. Keach applies fine contours to his role of an old man all too alive to what he considers unfinished business. Great care is evident in casting down to the smallest bit player.

Phedon Papamichael's handsome monochromatic cinematography is neither ostentatious nor overly gritty, just forthright and elegantly composed, while Mark Orton's lovely score, which often employs just a guitar in combination with an array of individual second instruments, provides a constant source of pleasure.

Cast *Bruce Dern, Will Forte, Stacy Keach, June Squibb, Bob Odenkirk, Mary Louise Wilson*
Director *Alexander Payne*
114 minutes

Siddiqui (left) plays a hitman known as Shiva.

Monsoon Shootout

A colorful Indian cops-and-gangsters tale gets a successful makeover as an international art film BY DEBORAH YOUNG

A cunningly intricate first film from India, *Monsoon Shootout* combines the best of two worlds — a ferocious Mumbai cops-and-gangsters drama, and a satisfyingly arty plot that turns in on itself to examine the outcome of three possible choices a rookie cop might make when he confronts a ruthless killer. Three times the story returns to a key moment: a boy with a gun uncertain whether to pull the trigger. Though the idea of *Dirty Harry* meeting *Sliding Doors* may sound abstract, writer-director Amit Kumar pulls it off gracefully, without losing the sense of heightened drama that earned the film a Midnight Movie slot in Cannes. The Fortissimo release should make good headway in territories open to India and exotic genre fare and put Kumar on festival radar.

The film opens coolly and cruelly in chaotic Mumbai when a big car and an oxcart block each other's path in a narrow alley. It's not just a case of India's ageless poverty confronting its new millionaires: It's a mortal trap for the rich building constructor in the car, who is promptly hacked to death by the Axe Man. This gruesome hit man, aka Shiva (Nawazuddin Siddiqui), works for an elusive local boss called the Slum Lord.

First scenario: Adi (Vijay Varma), an idealistic rookie who lives with his mother, receives his first assignment under the tutelage of Khan (archly played by an icy Neeraj Kabi), who knows the only way to make sure a killer is brought to justice is to put a bullet in his back. When he first witnesses Khan murder two suspects, the cadet is shocked; by the end of the film, summary justice is one of his three options. In the second version, Adi returns to his moment of truth in the alley and pulls the trigger, killing Shiva, although he's not sure the man is even a criminal. He could have been an innocent bystander who ran away in panic. Wracked with guilt, Adi makes an enemy of the dead man's 10-year-old son, who gets hold of a gun and comes after him.

The India-U.K.-Netherlands co-production has an international look in its clean, easily readable images, but it's still so packed with colorful things it's hard to mistake it for anything but Indian. For example, Kumar takes full advantage of the pouring rain of the title to create a very specific film noir-ish feeling. The high-powered cinematography in movement is lit by D.P. Rajeev Ravi, who so brilliantly shot *Gangs of Wasseypur* directed by Anurag Kashyap, a co-producer on this film.

Sales *Fortissimo Films*
Cast *Vijay Varma, Nawazuddin Siddiqui, Neeraj Kabi, Geetanjali Thapa*
Director *Amit Kumar // 88 minutes*

Turning Tide

This technically ambitious drama sails into choppy waters

BY JORDAN MINTZER

Starring Francois Cluzet as a navigator determined to win the Vendée Globe — a three-month-long race around the world, with each yacht steered by a sole captain — and Samy Seghir as an immigrant boy who sneaks on board, *Turning Tide* offers a rugged and realistic look at international sailing competitions, where man is really on his own against the overwhelming forces of nature.

But as a dramatic two-hander, the film mostly falls flat, failing to build up characters you want to spend a lot time with, while never providing the nail-biting tension of a veritable sports flick.

Written by director Christophe Offenstein and producer Jean Cottin (*The Last Flight*), the scenario dishes out lots of exposition in its early reels, introducing us to Yann Kermadec (Cluzet), whose robust demeanor and Breton name suggest a man who's spent more years at sea than on shore. Already aboard his heavily sponsored, solar-powered and extremely hi-tech vessel, he's in constant communication with the love of his life, Marie (Virginie Efira), and her brother, Franck (Guillaume Canet), a fellow sailor who's been grounded after an accident, and who's coaching Yann through his first-ever stab at the Vendée prize.

Cutting between impressively shot, nearly wordless sequences of Yann steering his ship out of French waters, and plenty of throwaway ones where his girlfriend and daughter (Dana Prigent) deal with their cliched family issues at home, the film establishes an uneven tone from the get-go, and never really loses it. Granted, it's hard to be as persistent as J.C. Chandor in *All Is Lost*, forgoing any backstory to focus on the sheer magnitude of being alone at sea, but Offenstein tends to undermine his own exploits by inserting too many hammy scenes amid the otherwise awe-inspiring action.

After some smooth sailing, the course changes drastically when Yann's ship is damaged and he's forced to anchor off the Canary

Cluzet goes it alone on the high seas.

Islands. When he gets back in the race, he discovers that Mano (Seghir), a teenage boy from Mauritania, has snuck inside his boat, and there's really no other choice but to allow him to clandestinely tag along.

Unable to communicate at first, the two spend a lot of time ignoring one another, although Yann's attitude changes when they're forced to pick up a shipwrecked competitor (Karine Vanasse,) who discovers their secret. It's fairly obvious from early on that the gruff seafarer will come to change his mind about his troubled passenger, and the film hardly does anything to deter that suspicion, with each character behaving as you'd expect them to. And despite a scenario that clearly reflects current events in Europe, where thousands of illegal immigrants try to land ashore each year, Offenstein fails to raise any real questions here, trusting instead in the sheer goodwill of everyone involved.

It's unfortunate that the outcome is as foreseeable as it is rather anticlimactic, with the score by Victor Reyes (*Grand Piano*) turned up to the max in order to provide a much-needed closing hook. And despite good performances from both the vet Cluzet and the upcoming Seghir (*Neuilly sa mere!*), *Turning Tide* manages to cross many oceans while remaining both emotionally and thematically landlocked.

Sales *Gaumont*
Cast *Francois Cluzet, Samy Seghir, Virginie Efira, Guillaume Canet,*
Director *Christophe Offenstein*
101 minutes

Family United

Shot through with a distinctive wit and flair, the title cannily shows how it's possible to straddle the mainstream/art house divide BY JONATHAN HOLLAND

Martin (center) plays the one that got away.

Spanish director Daniel Sanchez Arevalo delivers the best of his four features to date with *Family United*. Opportunistically set during what is probably the last time that Spain felt unequivocally good about itself — the 2010 soccer World Cup final — the film supplies little that's dramatically new. But the director's proven attentiveness and flair, combined with a range of engagingly complex characters, are enough to make this the most enjoyable Spanish comedy for a good while. Light of touch but also emotionally probing, *United*, one of Spain's nominees for the Academy Awards, has a nicely judged contemporary air that should see its inevitable success at home being followed by a honeymoon in the offshore art house.

It's a big day in a village in the mountains near Madrid — first because of the soccer, but also because Efrain (Patrick Criado, with a surely deliberate facial resemblance to World Cup hero Iker Casillas) is to marry Carla (Arancha Marti), his childhood sweetheart.

Efrain's father (Hector Colome), still heartbroken after his separation eight years before, has gathered his sons together from the occasion. They are depressive Adan (Antonio de la Torre, who recently wowed Toronto audiences with his performance in Martin Manuel Cuenca's *Cannibal*): sizeable but child-minded Benjamin (Roberto Alamo), touchingly locked into permanent innocence; and Daniel (Miquel Fernandez), underdeveloped as a character compared to the others.

A fifth brother, Caleb (Quim Gutierrez) returns from Kenya for the wedding after two years away to learn that his girfriend Cris (Veronica Echegui) has been having an affair with his brother Daniel. Other skillfully handled plot strands include Efrain's wedding-day indecisiveness about whether it's Carla or other childhood sweetheart Monica (Sandra Martin) whom he should be marrying, Adan's desire to crack open his father's safe and get at the gold inside, and the father's angina attack during the ceremony. While all this is unfolding, supposedly in real time, the other wedding guests are glued to the game. It's a neat setup: as the rest of the country is going through its collective catharsis, the family must tackle its issues.

Doubling as an allegorical X-ray of Spanish society in troubled times, *United* has been calculated to be just daring enough to maintain the interest of viewers tired of wedding comedies, but not so daring as to alienate the mainstream viewer. But it does show Sanchez Arevalo's wish to have intelligent fun with audience expectations and to fold in something new wherever he can.

Sales *Film Factory Entertainment*
Cast *Antonio de la Torre, Quim Gutierrez, Veronica Echegui, Roberto Alamo*
Director *Daniel Sanchez Arevalo*
101 minutes

Run & Jump

Steph Green's first feature has more going for it than a solid dramatic turn by Will Forte BY JOHN DEFORE

Crossing the Atlantic to make his dramatic debut, Will Forte finds an ideal vehicle in Steph Green's *Run & Jump*, playing a brain researcher who gets more involved than expected with the family of an Irish stroke victim. The actor's name will draw attention to the film (which also marks Green's debut and that of co-screenwriter Ailbhe Keogan), but *Run* feels not a bit like a credibility earning vanity project and should find admirers at festivals and beyond.

Forte's Ted Fielding, planning to write a paper on a man (Edward MacLiam's Conor Casey) whose stroke put him into a coma and left him with a much-altered personality, comes home with his patient from the hospital armed with a video camera and very little sense of humor. Casey's family, excited but very nervous to have "New Dad" around, tolerates Dr. Fielding while struggling not to take Conor's outbursts — he calls his son a "faggot" at the grocery store, and chops up old pieces of woodworking instead of trying to sell them — personally.

With time, it becomes clear that a straightlaced academic is more comforting than a loved one who (though possessing a poignant semi-awareness of his own transformation) is no longer loving. Fielding is befriended by Conor's sons and by Vanetia (Maxine Peake), his redheaded wife whose bravery in these trying times is hardly acknowledged by her in-laws, nor by friends who suspect (as we do) that she's becoming inappropriately familiar with the new man in the house.

Peake is strong in the face of tragedy.

The mutual warming between Ted and Vanetia isn't played for sensationalism, but as a gentle familial character study that benefits from Green's feel for the setting. Interiors are bathed in golden light, Vanetia's music collection feels lived-in, and excursions around County Kerry (though less frequent than scenery lovers would like) contain hints of what the Casey family was like before their misfortune.

A subplot involving Conor and Vanetia's son Lenny (Brendan Morris) lets the screenplay deepen Ted's entanglement in family matters without pushing his relationship with Vanetia into uncomfortable territory and advances the notion that there might be a healthy place for him in the household. Forte is highly sympathetic, quiet and watchful but eager to be present when he can be helpful. Keogan and Green's resolution, which underplays melodrama and avoids sentimentality, is unusually (and, given the characters' natures, appropriately) restrained.

Sales *Global Screen*
Cast *Will Forte, Maxine Peake, Edward MacLiam, Sharon Horgan, Brendan Morris, Ruth McCabe, Michael Harding, Ciara Gallagher*
Director *Steph Green // 105 minutes*

TODAY

8:30 AM AMC Santa Monica #6, ***Third Person***, Corsan, 130 mins.; Loews #1, ***Nai River***, China Film Promotion Int'l, 136 mins.

9:00 AM AMC Santa Monica #2, ***Mindscape***, STUDIOCANAL, 99 mins.; AMC Santa Monica #4, ***Coherence***, Independent, 88 mins.; AMC Santa Monica #5, ***Turning Tide***, Gaumont, 96 mins.; Broadway Cineplex #2, ***Made in America***, The Exchange, 90 mins.; Broadway Cineplex #4, ***Siddharth***, Fortissimo Films, 96 mins.; Laemmle Monica #1, ***Angelique***, EuropaCorp, 110 mins.; Laemmle Monica #2, ***Altergeist***, HeckArt Studios, 90 mins.; Laemmle Monica #3, ***Cas & Dylan***, Breakthrough Entertainment Inc., 90 mins.; Laemmle Monica #4, ***7th Floor***, Film Factory Entertainment, 89 mins.; Loews #2, ***The 4G Theory Promo Reel***, Bazelevs, 25 mins.; Ocean Screening, ***The Hour of the Lynx***, The Match Factory, 92 mins.

11:00 AM AMC Santa Monica #1, ***The Volcano***, Kinology, 92 mins.; AMC Santa Monica #3, ***The Little Ghost***, ARRI Worldsales, 92 mins.; AMC Santa Monica #4, ***Lumberjack Man***, Madisonian Films, 107 mins.; AMC Santa Monica #6, ***Korengal***, Goldcrest Films International, 87 mins.; AMC Santa Monica #7, ***Monsoon Shootout***, Fortissimo Films, 86 mins.; Broadway Cineplex #3, ***Jack and the Cuckoo-Clock Heart***, EuropaCorp, 95 mins.; Broadway Cineplex #4, ***Zip & Zap and the Marble Gang***, Film Factory Entertainment, 92 mins Laemmle Monica #1, ***The Assignment 1.0***, Double Dutch International, 86 mins.; Laemmle Monica #3, ***Belle & Sebastian***, Gaumont, 100 mins.; Laemmle Monica #4, ***A Pact***, Global Screen GmbH, 83 mins.; Loews #1, ***Found & Lost***, China Film Promotion Int'l, 160 mins.; Loews #2, ***Contracted***, Darclight, 115 mins.; Ocean Screening, ***Plastic***, Cinema Management Group (CMG), 98 mins.

1:00 PM AMC Santa Monica #2, ***Run & Jump***, Global Screen GmbH, 102 mins.; AMC Santa Monica #5, ***The Young and Prodigious T.S. Spivet***, Gaumont, 105 mins.; AMC Santa Monica #6, ***The Battle of the Sexes***, Goldcrest Films International, 86 mins.; Broadway Cineplex #1, ***Quality Time***, Beta Cinema, 101 mins.; Broadway Cineplex #4, ***Family United***, Film Factory Entertainment, 102 mins.; Laemmle Monica #2, ***A Castle in Italy***, Films Distribution, 103 mins.; Loews #1, ***Found & Lost***, China Film Promotion Int'l, 160 mins.; Loews #2, ***Chemical Peel***, Red Sea Media, 95 mins.

3:00 PM AMC Santa Monica #1, ***Le Grand Cahier***, Beta Cinema, 110 mins.; AMC Santa Monica #2, ***Green Street Hooligans: Underground***, SC Films International, 93 mins.; AMC Santa Monica #5, ***The Nightingale***, Kinology, 100 mins.; AMC Santa Monica #6, ***Witching & Bitching***, Film Factory Entertainment, 110 mins.; Broadway Cineplex #1, ***The Right Kind of Wrong***, WestEnd Films, 96 mins.; Broadway Cineplex #2, ***A Thousand Times Goodnight***, Global Screen GmbH, 120 mins.; Broadway Cineplex #3, ***Speed Dragon***, ITN Distribution, 90 mins.; Laemmle Monica #1, ***Alpha***, Filmax International, 90 mins.; Laemmle Monica #2, ***Love Is the Perfect Crime***, Gaumont, 111 mins.; Laemmle Monica #3, ***Pantani: The Accidental Death of a Cyclist***, Goldcrest Films International, 93 mins.; Laemmle Monica #4, ***i Number Number***, Fortissimo Films, 96 mins.; Loews #2, ***Duran Duran: Unstaged***, Arclight Films, 112 mins. THR

Gaumont's *Belle & Sebastian*

PROMOTION

SEE & BE SEEN ONLINE

THE AMERICAN FILM MARKET IS ONLINE AT THR.COM/AFM

AFM hub features downloadable market dailies, breaking news and reviews.

E-NEWSLETTERS

Get AFM news in your in-box.
Signup for *THR*'s International and Festival Newsletters at thr.com/newsletters

For advertising opportunities, contact:
EUROPE | Alison Smith | alison.smith@thr.com
Tommaso Campione | tommaso.campione@thr.com
ASIA | Ivy Lam | ivy.lam@thr.com
AUSTRALIA/NEW ZEALAND | Lisa Cruse | lisa@spiritedmedia.co.nz
UNITED STATES | Debra Fink | debra.fink@thr.com

The Hollywood Reporter

PRINT | DIGITAL | MOBILE | SOCIAL | EVENTS

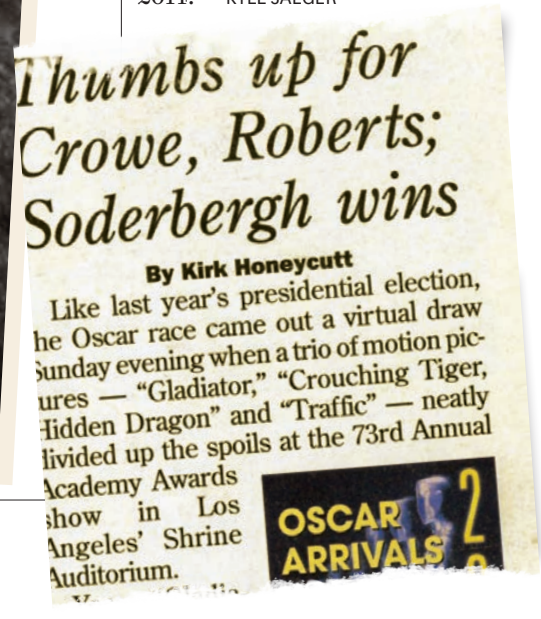
8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Crowe in 1990 with Mark the donkey, his co-star in the Australian play *Simpson, J. 202*, also about the Battle of Gallipoli.

Russell Crowe hit AFM with a film close to his Aussie roots

MAYBE IT DOESN'T rank with winning an Oscar as a good reason to visit Los Angeles, but Russell Crowe made an appearance Nov. 7 at the American Film Market. He has two films at AFM this year: *Fathers and Daughters* and *The Water Diviner*. The latter, which begins shooting Dec. 2 in Australia, will be the Oscar winner's narrative-feature directorial debut (he's made two documentaries). Crowe also stars in the 1919-set film, which tells the story of an Australian father coming to Turkey in search of his sons who are believed to have been killed in the Battle of Gallipoli. Though one buyer, regarding the AFM appearances of Crowe and other stars, was heard to say, "The fact that they have to bring in the stars just shows you how difficult it is to get an indie film financed these days," AFM managing director Jonathan Wolf has a different perspective. "As the studios pull back from making the films that talent wants to be in," he tells *THR*, "we're seeing more actors and directors involved in the packaging and financing of their films." Crowe has *Winter's Tale* and *Noah* hitting theaters in 2014. — KYLE JAEGER



Thumbs up for Crowe, Roberts; Soderbergh wins

By Kirk Honeycutt

Like last year's presidential election, the Oscar race came out a virtual draw Sunday evening when a trio of motion pictures — "Gladiator," "Crouching Tiger, Hidden Dragon" and "Traffic" — neatly divided up the spoils at the 73rd Annual Academy Awards show in Los Angeles' Shrine Auditorium.

OSCAR ARRIVALS

HOWE/THE SYDNEY MORNING HERALD/FAIRFAX MEDIA VIA GETTY IMAGES

THR SPECIAL FEATURES

the FOREIGN LANGUAGE RACE

The Hollywood Reporter chronicles the foreign language race from start to finish with dedicated coverage in print, on THR.com's AWARDS channel and The Race blog, as well as with dedicated foreign language features in *THR*'s weekly print editions

11/13	11/20	12/11
FOREIGN LANGUAGE SPOTLIGHT	**GOLDEN GLOBES PREVIEW**	**FOREIGN LANGUAGE SPOTLIGHT**
Close & Materials: 11/7	Close & Materials: 11/14	Close & Materials: 12/5

BONUS DISTRIBUTION to the voters who matter most:
AMPAS, BAFTA-LA, BAFTA-UK, HFPA, SAG NOM COM and BFCA

For advertising opportunities, contact:
EUROPE | Alison Smith | alison.smith@thr.com // Tommaso Campione | tommaso.campione@thr.com
ASIA | Ivy Lam | ivy.lam@thr.com // **AUSTRALIA/NEW ZEALAND** | Lisa Cruse | lisa@spiritedmedia.co.nz
UNITED STATES | Debra Fink | debra.fink@thr.com

The Hollywood Reporter

INSIDE INDIE

Taking you inside the world of independent film wherever it happens.

LIVE @ THR.COM/INDIE